IFAR reports

Volume 12, Numbers 2-3
February-March 1991

Formerly the Stolen Art Alert and Art Research News

Impossible "Picasso" • NY and Hawaii Cases Stretch Time Limits
Prison for Buyer of Stolen Art • Pre-Columbian Art Recovery

David Teniers, the Younger. The Sense of Smell, *stolen in England last October.*

"Picasso Crayon Drawing" — None of the Above

IFARreports
incorporating *Stolen Art Alert*

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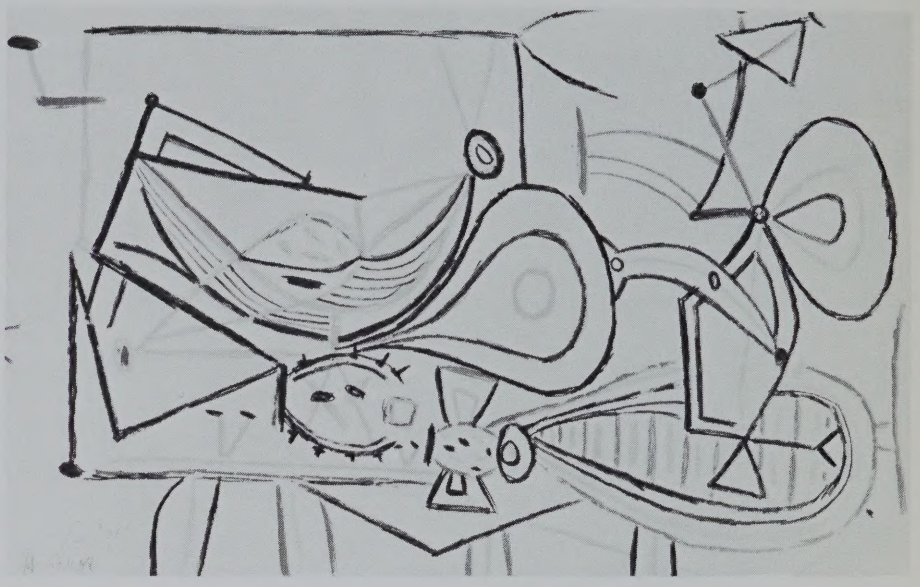


"Picasso" still life a forgery.

What has been called an original Picasso drawing executed with colored crayons on paper was recently examined by IFAR's Authentication Service and was discovered to be instead a printed work, most likely produced by lithography. This composition cannot be found either as a drawing or a lithograph in the major literature on Picasso.

This still life is signed "Picasso Vallauris 7.10.48," at lower left. The composition of cacti, sea urchins, melons and knives on a table superficially resembles a series of drawings Picasso made in October of 1948 (illustrated in Vol. 15 of Christian Zervos' catalogue raisonné of the artist's works). However, a Picasso scholar, with whom IFAR consulted, observed that the dimensions of this work (18¾ x 29¾ in.), do not conform to any of the sizes of similar drawings Picasso did on this theme at this time. He normally worked on standard size paper with a watermark. This paper has no watermark.

The expert observed that the composition does not cohere stylistically or fit well into Picasso's variations on this theme. He pointed out that the table's legs are "childlike and unlike any of the others illustrated in Zervos." In addition, the draughtsmanship lacks an authoritative hand, the lines do not define form, and the signature is feeble. The composition falls apart in the upper right-hand corner, and the expert questions the lines at left and at top right which go off the page, making no sense compositionally.

The scholar suggested that the composition in question was intended to fit chronologically in this series just before illustration no. 94 in Zervos, which is dated October 8, 1948. But the clumsy melon and knife in the IFAR composition are in the reverse of how they appear in the Picasso original. The expert cited the lack of any pictorial logic in this work and questioned whether the imitator was able to correctly "read" the original drawing. Taking these stylistic weaknesses into consideration, along with the absence of any documentation supporting the authenticity of this work, the Picasso authority is not prepared to accept it as genuine.

Just what is this work then and how is it made? It has been sold any number of times as an original crayon drawing on paper — but is it? For an answer, IFAR had the paper and its pigments examined in a laboratory by an experienced paper conservator, first visually and then chemically testing some of the pigments.

Under a binocular microscope, there were no variations in the surface and the bright yellow, purple, orange

and green colors were not reflective like wax crayons. There were also splattered dots of color scattered across the white paper that must have come from a printing process and not from crayon. Also, the conservator pointed out that all of the colors show through to the back of the paper in a very even manner; if they were made with wax, different colors would begin to show through at different times.

Chemical tests of four of the color samples were made to see if they would dissolve the crayon's wax compound. In each case the pigments did not react like crayons; neither did they smear or erase. The conservator told IFAR that the test proved that the still life was executed in a "colored printing ink, which usually consists of pigments, linseed oil and filler, and was not done in wax crayons." This explains why there were no variations on the surface of the paper.

IFAR's examination has shown that a copyist probably intended that this still life should appear to be part of the evolving thematic series Picasso developed at this time using melons, cacti, and knives arranged on a table top. However, the imitator's hand is evident in the poor draughtsmanship, the weak signature, and the clumsy composition which suggests that the artist misread the still life elements in the original work. Furthermore, the conservator's examination has shown that this work is a colored lithograph and not a drawing, and the plate used to reproduce this work appears to have been too large for the available paper, causing the image to spill out beyond the margin.

Although this still life was thought to be a unique work on paper, it is clear that it is not an original drawing, but instead was printed in colored ink and may exist in multiple examples. Because of the stylistic weaknesses and the lack of any documentation, this work should not be accepted as either an original drawing by Picasso or a reproduction from an original composition by the artist.

Virgilia H. Pancoast

New Decisions on Statutes of Limitations: Authentication and Art Theft

Art law litigation and issues of statutes of limitation are never far apart. It is a low-risk wager to contend that if a suit is instituted on the basis of some art-related controversy, one of the defenses will be that of the relevant statute of limitation—i.e., the plaintiff did not commence suit within the requisite time period.

Two recently decided cases illustrate the point. Each deals with a different side of the limitations coin.

Balog and Balog v. Center Art Gallery

This case was decided in August 1990 by the United States District Court for the District of Hawaii and grows out of the criminal convictions of the Center Art Gallery and certain of its principals for the fraudulent sale of Salvador Dali prints. Center Art Gallery proceedings have been reported in *IFARreports* (see July, 1990, pp. 2-4 and December, 1990, p. 7) and indeed Virgilia Pancoast, director of IFAR's Authentication Service, testified at the criminal trial.

In this case, the Balogs, State of Washington residents who had purchased some "Dali" prints while on a vacation in Hawaii, instituted a proceeding under the Uniform Commercial Code for breach of express warranty by the sale to them of fake art work. Over the years following the sale, the defendants had repeatedly sent the plaintiffs certificates of authenticity and had represented to them that their "investments" were continuing to appreciate in value.

The defendants moved for dismissal of the action on the grounds that the suit, which was started more than seven years after the sale, was not timely filed under the Code. Specifically, the Uniform Commercial Code, which has been enacted in all states other than Louisiana, provides that a suit instituted under the Code for a breach of warranty in a sale of goods must be brought within four years from the date of sale, and that this period may not be extended.

Other courts in other jurisdictions have previously dealt with this question, and almost unanimously the various courts had held that the Uniform Commercial Code meant what it said: four years and no longer. Accordingly, plaintiffs who tried to develop creative ideas relating to causes of action (other than breach of warranty under the Code) found that they were dismissed from court. This has occurred in the First, Second, and Third Federal Circuits—a very substantial part of the art consuming market.

The Hawaii court was not impressed with the conclusions and reasoning of the other circuits. First, the court held that "in the case of art work which is certified authentic by an expert in the field or a merchant dealing in goods of that type, such a certificate of authenticity constitutes an express warranty of future performance to toll the U.C.C.'s statute of limitations...." Second, the court chose to view the conduct of the defendants as an ongoing course of conduct which extended beyond the actual sale of the paintings. Thus, the warranties of authenticity were being reiterated, and accordingly the claim would accrue at the time of the last reiteration.

Finally, the court held that the defendants' continuing assertion of their claim of the prints' authenticity constituted affirmative conduct which prevented the plaintiffs from discovering their cause of action. Accordingly, under this theory, the "fraudulent concealment" by the defendants acted to toll the statute of limitations until such time as the plaintiffs could discover that they had been misled. The bottom line: plaintiff's suit was not time-barred, despite the explicit language of the Code and the holdings of other significant courts.

The Solomon R. Guggenheim Foundation v. Lubell

The second case was decided on February 14 by the New York State Court of Appeals, the highest court in the state. (Earlier developments in this case were noted in *IFARreports*,

Le Marchand des Bestiaux *gouache by Marc Chagall, the subject of the Guggenheim Museum's suit to recover.*

February 1989, pp. 5-6, "Guggenheim Suit Dismissed," and February-March 1990, pp. 6-7, "The Guggenheim Gets Its Day in Court to Recover Chagall Gouache.") Here, the court unanimously held that the Guggenheim Museum could institute a suit to recover against a good-faith purchaser of a Chagall gouache who had purchased it a few years after the theft. The purchasers had displayed the painting in their home for more than 20 years. (The painting was purchased for $17,000 and is worth substantially more today.)

The key question in the Guggenheim case was whether the concept of "due or reasonable diligence" was a burden to be placed on the theft victim (a concept that had been introduced into this area of the law by the Federal Second Circuit Court of Appeals in the *DeWeerth v. Baldinger* case) and thus replaced the demand and refusal rule, which was generally thought to be the rule in New York. Under the demand and refusal rule, a theft victim could measure his time to institute suit against the possessor of his property (generally three years) from the time of the demand and refusal by the possessor to surrender possession.

As stated by the Court of Appeals: "...the demand and refusal rule remains the law in New York and there is no reason to obscure its straightforward protection of true owners by creating a duty of reasonable diligence. Our case law already recognizes that the true owner, having discovered the location of its lost property, cannot unreasonably delay making demand upon the person in possession of the property."

The court did not, however, completely reject the concept of reasonable diligence as a relevant factor in the ultimate disposition of the claim. Although rejecting it as part of the statute of limitations defense, it opined that the concept would be relevant "in the context of [the defendant's] laches defense." Most significantly, the court shifted to the good-faith purchaser the burden of demonstrating reasonable or due diligence as well as showing that the painting was "not stolen." It is obvious that it is much more difficult to prove a negative, i.e. that art is *not* stolen, than a positive.

IFAR's Viewpoint Prevails

IFAR was not a thoroughly disinterested observer in this proceeding. It had submitted an *amicus curiae* brief supporting the position of the Guggenheim, and the arguments it advanced to the Court prevailed. IFAR believes that extension of the statute of limitations in theft cases can help to deter dealings in stolen art.

These two cases provide a fascinating counterpoint – one brought by a purchaser of non-authentic art, the second by a victim of art theft. These, of course, are the bases of IFAR's function in the international art world. One, among many, of the questions that will be raised is whether Mrs. Lubell, should she eventually lose the Chagall to the Guggenheim, has a viable claim against the gallery which sold her and her late husband the painting more than 20 years ago. (Mrs. Lubell has cross-claimed against the estate of the gallery owner.) Under the strict reading of the U.C.C. code, the four years have elapsed; under the doctrine espoused by the *Balog* decision might she have a chance? Most probably not.

But does *Balog* open a door to art authentication suits and does *Guggenheim* shut the door a bit on theft cases inasmuch as the court will permit due diligence considerations to be relevant, at least to a laches defense? The laches defense may well turn out to be a viable defense although not as clear and arbitrary as a statute of limitations defense. Moreover, both cases implicitly recognize the importance of the two major areas in which IFAR functions: authenticity and stolen art. Purchases must be checked, and thefts must be reported. Non-authentic art exists in the marketplace, and the representations of the seller should be independently researched to provide adequate comfort. A small investment in diligence may produce a high return.

Franklin Feldman

IFAR Staff in Review 1990

The year just past was perhaps the busiest that IFAR's staff has ever seen. Working out the cooperative venture with the London-based Art Loss Register was exciting and time-consuming, but other business was more demanding than ever before.

The telephones kept ringing right through, and on March 18th when thieves pulled off the largest art theft in history at the Isabella Stewart Gardner Museum in Boston, we were in great demand to give information and interviews to the media. All three IFAR staffers spoke to numerous reporters for the press, radio and television. This was the moment that IFAR first appeared on the front page of the *Los Angeles Times*, the editorial page of the *Washington Post* and the "MacNeil/Lehrer Newshour."

Early in the year, Virgilia Pancoast, head of IFAR's Authentication Service, traveled to Honolulu as a government witness in the case against Center Art Gallery. The Authentication Service does become involved in legal cases, and in the fall, Ms. Pancoast gave a deposition on the subject of IFAR's examination of a painting purportedly by Mary Cassatt.

In May, Ms. Pancoast gave a slide presentation on the Authentication Service to the Appraisers Association of America. The videotape made from that lecture has become the Association's best seller. For several summers, IFAR's executive director has spoken to the college interns who come to the Metropolitan Museum of Art; this year, Ms. Pancoast did the honors. In addition, she was asked to return for the third year in a row to lecture to Evelyn Samuels' graduate seminar on "Research Techniques" at the Fashion Institute of Technology. All three staff members spoke in September to a group of New York Conservators who met at the Institute of Fine Arts.

For IFAR's executive director, Connie Lowenthal, it was a year of many conferences. In late May, she traveled to Williamstown, Massachusetts, to address a museum group meeting on security sponsored by the Federation of Historical Services. In June, she traveled to Amsterdam (with many thanks for travel arrangements courtesy of KLM) to attend the third annual conference on Art and the Law. Back in New York in September, she went to the International Bar Association meeting to speak to colleagues in committee about developments in cultural property law. Dr. Lowenthal also served as a panelist on two panels discussing, "New York Art Law: Are We Getting It Right?" The day-long program was under the auspices of the New York State Bar Association.

Dr. Lowenthal continued to spread the word about IFAR's activities and the problems of forgery and art theft both in her "Art Crime Update" for the Leisure and Arts page of *The Wall Street Journal*, and in several lectures during 1990. She spoke to the Metropolitan Museum volunteers for their series in memory of Ida Glasberg, and to the Friends of the Mint Museum in Charlotte, North Carolina. She spoke to the Friends of the Library in Millburn, New Jersey, and at the Spencer Art Museum at the University of Kansas, Lawrence. In the fall, Dr. Lowenthal was the luncheon speaker at a two-day conference on "The Business of Art" in Toronto.

As the year drew to a close, Margaret O'Brien, who had so ably produced *IFARreports* and directed the Art Theft Archive for three years, gave us the news that she and her husband would be moving to Texas. Sad news for IFAR, but we wish them all the best luck in the Lone Star state.

Margaret O'Brien's successor will be on the job from the first of March. She is Anna J. Kisluk and comes to IFAR after three and a half years as administrator for Sotheby's New York departments of American furniture and decorative arts. Like Ms. O'Brien, Ms. Kisluk is a graduate of Sotheby's American Works of Art program. Before joining Sotheby's, Ms. Kisluk worked in several development offices at Columbia University after pursuing extensive graduate work there in Islamic studies.

In May, IFAR's research associate, Caroline Goeser, will begin working full-time as managing editor of *IFARreports* and assistant director of the Art Loss Register. Ms. Goeser is an art historian who is a doctoral candidate at Rutgers University. She first came to IFAR as an intern in Rutgers' Museum Studies program in the fall of 1988.

Constance Lowenthal

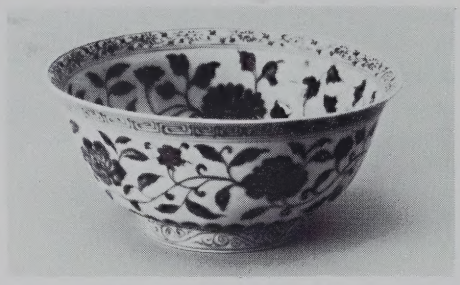
Six Months in Prison for Buyer of Stolen Art

To understand an art thief's mind most people draw on fictional accounts of capers and heists. First-hand accounts are scarce, since apprehended art thieves are rare—like paintings by Vermeer. But two who were caught, George Athanasatos and Ronald Cortiselli, told their story to the prosecutors. The two men were responsible for a series of thefts from American museums in the winter of 1989. Since they pleaded guilty and did not stand trial, the world had to wait almost two years to learn about their methods in a juicy sentencing memorandum submitted by the prosecutor in a related case.

In early January of this year, Michael Weisbrod, a Madison Avenue dealer in Asian art, was sentenced to six months in prison and six months home confinement after pleading guilty to having conspired to possess three works of art that he knew to be stolen. Confessional information from the two thieves provided lively background to the judge sentencing Weisbrod.

The two thieves were "inspired" to switch to art from audio; they had been routinely stealing records and tapes from retail stores when they learned of the theft of a Manet from a small Long Island museum. On a Sunday afternoon, a man lifted the picture from its hook and walked out the nearby exit. (The Manet was recovered within days, but no thief was caught.) It struck them as an easy and lucrative thing to do.

Athanasatos and Cortiselli traveled from city to city, as they had when they hit the audio stores. In the winter of 1989, they made off with a silver Tiffany pitcher in Detroit, a Ming dynasty bowl in Columbus, three objets d'art from Albany, and Adelaide Alsop Robineau's "Scarab Vase," an important turn-of-the-century work in Syracuse. Then they went on to Boston and took an exceptional blue and white Yuan dynasty vase and finally to Baltimore where they stole a fine collection of antique English pocketwatches. All was accomplished wearing workman's clothing during museum hours. The sentencing memorandum alludes to the existence of others working with them. The stolen objects were shipped home to Brooklyn, Federal Express.



Ming bowl. Recovered for the Columbus Art Museum after the thief sold it.

Yuan dynasty vase. Recovered for the Museum of Fine Arts, Boston, from a dealer in Chinese porcelain.

The thieves did not have a fence. To sell the works, Athanasatos and Cortiselli walked around town looking for similar goods in the shop windows. Weisbrod's window had Chinese porcelains, and Athanasatos just went in and asked the owner if "he had anything in a Ming?" They made a deal for the Columbus bowl and the Boston vase (together worth well over $1 million) for just $53,000, and then threw in a seventeenth-century coral carving from Albany. The memorandum said Weisbrod went to his office library and exclaimed over one illustration of the Boston vase that it was "identical." He never asked for identification, although Athanasatos wore a disguise (wig and glasses) when he first visited Weisbrod's place. According to the memorandum, Weisbrod asked about the Ming bowl from Columbus, "How warm is it?" The seller coolly replied, "Don't sell it in California."

After buying the stolen goods, Weisbrod learned that the Ming bowl had been on the cover of the January 1989 *IFARreports*. He was familiar with the magazine which he had received several years earlier when the Art & Antique Dealers League, of which he was then a member, held a group subscription. Weisbrod made no effort to contact law enforcement or the museum in Columbus. The bowl and each of the other works of art stolen by Athanasatos and Cortiselli were reported to IFAR within two days of each theft, and had Weisbrod asked IFAR for a search, he could have avoided buying the goods.

Athanasatos was caught when he tried to sell the watches from Baltimore at Fanelli Antique Timepieces, another Madison Avenue establishment, one Friday afternoon. The Fanellis, however, received a museum circular about the theft the next morning, and when he returned Monday, expecting to make a cash sale to someone the Fanellis thought would be interested, it was the FBI. His partner was identified when authorities reviewed the fingerprints of Athanasatos' previous partners in crime. Cortiselli's prints matched those the FBI found when they dusted in Boston, and he was arrested a few days later.

C.L.

La Jolla Museum Theft

Art Stolen in August, Recovered in February

An unusual twist to the story surrounding the recovery of Pre-Columbian artifacts reported stolen in *IFARreports* December '90 issue (nos. 1775 and 1777) is that the alleged thief drew attention to himself when he asked far too high a price for the pieces. Usually items are sold at way below an even reasonable sum when they are fenced.

The cylinder vase from Tikal, Peten, Guatemala (750-800), and a Were-Jaguar axe from Veracruz, Gulf Coast (ca. 1100-800 B.C.) were stolen from the Mingei International Museum of World Folk Art in La Jolla, California, in August 1990. During viewing hours, thieves loosened screws of two vitrines and removed the works. They returned one cover to its base but left the other on the floor; they also took a third piece, a Jaguar Celt, which was mounted on the wall.

The museum prepared a flyer seeking the lost works and circulated it to Pre-Columbian dealers and collectors in time for their gathering at the November Tribal Art Show in Santa Monica. Later, Det. William Martin of the Los Angeles Police Department told IFAR that the mailing paid off because contact was made. "Sniffing the market," he called it. The thief took a card from a dealer, and two months later he would visit that man.

The dealer was shown the cylinder vase and the Were-Jaguar axe. The asking price for the vase was $1 million! Its estimated worth? $35,000! The dealer was not only immediately suspicious, he also recognized the works from the stolen art mailing and promptly called the San Diego police. The dealer used the well-worn ploy ("I am not interested myself, but I think I know another party, etc.") to ensure the return of the presumed thief, and a sting operation was set up.

While all this was going on, IFAR received a call from a subscriber, James Moore, director of the Albuquerque Museum. He knew the cylinder vase well. He told IFAR it was immensely important and that it had been lent to his museum in 1985 as part of the exhibition "Maya, Treasures of an Ancient Civilization." It belonged to the Museo Nacional de Arqueologia y Etnologia, Guatemala.

The thief offered this 9th century Pre-Columbian Mayan cylinder vase to a dealer for $1 million! But the dealer knew it was hot and called the police.

What was it doing in La Jolla? We were all ready to see a deep mystery here, but the explanation was simple. The works were again on loan, this time to the Mingei Museum, a fact not included in IFAR's theft report, the victim's identity being confidential information at the time.

The sting was set up at an airport hotel. FBI Special Agent Virginia Malloy, her colleagues, the L.A. County Sheriff, a California highway patrol officer, an L.A. police officer, and Martha Longenecker, director of the museum at La Jolla, listened in an adjacent room as their man tried to sell his wares to an FBI agent posing as a collector. Although the man called himself Jim Lemon, when he was arrested he was booked as Shelby Fletcher (from IDs on his person). Special Agent Malloy was suspicious of his identification and sent his fingerprints to headquarters to be checked. "Fletcher" was really Dale Edward Cletcher of California, with a record of prior theft-related convictions.

Normally a theft of art of such monetary value would fall under the jurisdiction of the FBI. However, since the theft and attempted sale occurred in California and Cletcher was a resident of that state, the crime did not involve crossing state lines. Therefore, the case was turned over to Det. Martin of the LAPD, and Cletcher was

Rollout of the scene painted on the cylinder vase.

Recoveries

charged with receiving stolen property worth in excess of $100,000.

The theft had generated a great deal of publicity in the press, as did the subsequent recoveries and Cletcher's arrest. Now a gallery came forward to report the past theft of a Pre-Columbian work and to say they had had dealings with Cletcher. This led the LAPD to interrogate Cletcher further. In his apartment in San Diego, the police found other stolen works including the Jaguar Celt. Cletcher had been out on bail, but no more. He's back in jail, charged with grand theft in the case of the museum burglary.

Margaret I. O'Brien

Paintings, Pastels, Mixed Media Works, Watercolors

HUET, Paul (French, 1803-69). *Les Moulins près de la Glacière.* Oil on card. 23.0 x 31.0 cm. *91.42. Paris, France, Jul. 4 '90. (*IFARreports,* Jan. '91, no. 45).

KRASNER, Lee (American, 1908-84). *The Eye is the First Circle,* 1960. Oil on canvas. 235.0 x 487.0 cm. *91.105.2. New York, NY. Dec. 19 '90. (*IFARreports,* Jan. '91, no. 9).

RUBENS, Peter Paul (Flemish, 1577-1640). *The Triumph of Constantine.* Oil on canvas. 38.2 x 29.2 cm. *81.5. Queentown, MD. Dec. 26 '80. (*Stolen Art Alert,* Mar./Apr. '81).

SALLE, David (American, b. 1952). *Sales Girls.* Oil. 264.0 x 203.0 cm. *91.105.1. New York, NY. Dec. 19 '90. (*IFARreports,* Jan. '91.)

TOPFFER, Adam or Wolfgang Adam (German, 1766-1847). *Ländliches Fest (Fête Champêtre).* Oil on canvas. 26.0 x 73.0 cm. *85.370. Winterthur, Switzerland. May 3 '85. (*IFARreports,* Aug./Sept. '85).

Folk Art

American, 19th century. Weathervane in the form of a steer. Copper. 48.3 x 81.3 cm. *91.23. Nov. 6 '90. (*IFARreports,* Jan. '91).

Pre-Columbian

Guatemalan. MAYA. Tikai (Mundo Perdido), Peten. (Late Classic: 750-800). Cylinder vase with three figures and a jaguar. Polychrome clay. Ht. 13.3 cm. *90.661.2. La Jolla, CA. Aug. 23 '90. (*IFARreports,* Jan. '91).

Mexican. OLMEC. Veracruz. Gulf Coast. Were-Jaguar axe (1100-800 B.C.). Stone. Ht. 21.6 cm. *90.661.1. La Jolla, CA. Aug. 23 '90. (*IFARreports,* Jan. '91).

Ethnographic Objects

BAKOTA (Gabon). Reliquary Figures (three). (19th c.). Black wood covered with copper. Ht. 55.0 cm. *83.507.17-20. Puiseux en Bray, France. Oct. 14 '83. (*Stolen Art Alert,* Jan./Feb. '84).

BULU (South Cameron). Gorilla Figure. (19th c.) Grey wood. *83.507.21. Puiseux en Bray, France. Oct. 14 '83. (*Stolen Art Alert,* Jan./Feb. '84).

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

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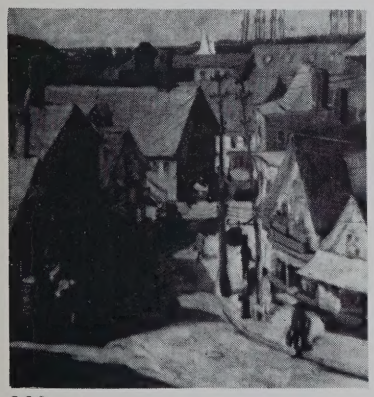

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

201 CROPSEY, Jasper Francis (1823-1900). *Hudson River Scene.* Oil on canvas. 33.0 x 58.4 cm. *91.112.1. New York, NY. Jan. 5 '91.

202 RYDER, Albert Pinkham (1847-1917). *Pirates Cove,* 1900-06. Oil on panel. 48.9 x 108.3 cm. Some restoration at left. *91.112.2. New York, NY. Jan. 5 '91.

203 SELDEN, Dixie (1868-1935). *Boothbay Harbor,* 1927. Oil on canvas. 59.7 x 59.7 cm. Signed in l/l: Dixie Selden 1927. *91.114.5. Cambridge, MA. Jan. 19 '91. *Reward.*

204 SELDEN, Dixie (1868-1935). *Cintra,* 1928. Oil on canvas. 73.7 x 61.0 cm. Signed in l/l: Dixie Selden 1928. *91.114.4. Cambridge, MA. Jan. 19 '91. *Recovered.*

205 SELDEN, Dixie (1868-1935). *Still Life with Lilies of the Valley.* Oil on canvas. 59.7 x 45.7 cm. Signed in l/r: Dixie Selden. *91.114.6. Cambridge, MA. Jan. 19 '91. *Reward.*

American, 20th Century

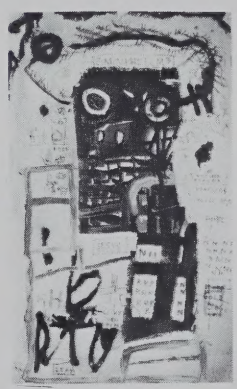
206 BASQUIAT, Jean Michel (b. 1960). *Number 1,* 1981. Magic marker, acrylic, crayon, and collage on canvas. 142.2 x 91.4 cm. *91.121.2. New York, NY. Jan. 8 '91. *Reward.*

Austrian, 19th Century

207 RISS, Thomas (b. 1871). *Spring.* Oil on board. Approx. 70.0 x 50.0 cm. Depicting a young female figure crowned with flowers by a male figure at right, with a landscape background. *91.130.2. Innsbruck, Austria. Nov. 15 '90.

208 RISS, Thomas (b. 1871). *St. Luke Painting the Virgin.* Oil on board. Approx. 100.0 x 60.0 cm. *91.130.1. Innsbruck, Austria. Nov. 15 '90.

205



206

Belgian, 19th Century

209 Unknown. *Portrait of a Woman.* Oil on canvas. 26.0 x 21.6 cm. *91.107.30. New York, NY. Jan. 1 '89. *Reward.*

British, 18th Century

210 Unknown. *Portrait of a Gentleman, Daniel Gardener.* Oil on panel. 30.5 x 25.1 cm. *91.107.2. New York, NY. Jan. 1 '89. *Reward.*

211 Unknown. *Portrait of a Lady.* Oil on canvas. 76.2 x 63.5 cm. *91.107.29. New York, NY. Jan. 1 '89. *Reward.*

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212 Unknown. *Three-masted vessel.* Oil on canvas. 29.2 x 45.1 cm. *91.107.3. New York, NY. Jan. 1 '89. *Reward.*

Dutch, 16th Century

213 BLOEMAERT, Abraham (1564-1651). *Seated Woman with Angel and Cherubs,* 1610-20. Oil on panel. Approx. 95.0 x 80.0 cm. *91.129. Prague, Czechoslovakia. Oct. 8 '90.

Dutch, 17th Century

214 BRAMER, Leonard, Circle of (1596-1674). *Christ Driving the Money Changers from the Temple.* Oil on canvas. 44.5 x 36.8 cm. *91.107.26. New York, NY. Jan. 1 '89. *Reward.*

215 GELDER, Aert de (1645-1727). *The Evening Service.* Oil on panel. 33.0 x 30.0 cm. Hofstede de Groot, *Catalogue of Works by Dutch Painters,* vol. 6, p. 64, no. 75 (as by Rembrandt van Rijn). *91.107.7. New York, NY. Jan. 1 '89. *Reward.*

216 HONDECOETER, Melchior de, School of (1636-95). *Exotic Fowl and Hawks in a Landscape.* Oil on canvas? 48.3 x 61.0 cm. 91.107.33. New York, NY. Jan. 1 '89. *Reward.*

217 MAES, Nicolaas (1634-93). *Portrait of a Young Gentleman.* Oil on canvas. 113.0 x 95.0 cm. *91.107.9. New York, NY. Jan. 1 '89. *Reward.*

218 MOEYAERT, Claes Cornelisz (1592-1655). *Christ and the Woman Taken in Adultery.* Oil on panel. 100.0 x 143.0 cm. *91.107.10. New York, NY. Jan. 1 '89. *Reward.*

219 MOMMERS, Hendrik (1623-93). *Landscape with a Cowherd Milking a Cow.* Oil on panel. 68.0 x 51.5 cm. Signed: H. Mommers. *91.127.7. Smiaow, Poland. Nov. 5 '89.

220 MOUCHERON, Frederic de (1633-86). *Landscape.* Oil on canvas. 63.5 x 58.4 cm. *91.107.12. New York, NY. Jan. 1 '89. *Reward.*

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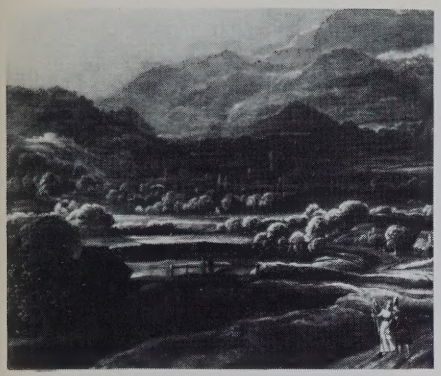
223

221 MULIER, Pieter, the Younger, Called Il Tempesta (1637-1701). *Annunciation to the Shepherds,* 1690. Oil on canvas. 131.5 x 119.0 cm. Signed and dated in l/l: "P. Molyn. 1690." Marcel Roethlisberger, "Aggiunte all'ultima fase de Pietro Tempesta," *Arte Veneta* XXVII (1973), pp. 9-10, figs. 201-02. *91.107.24. New York, NY. Jan. 1 '89. *Reward.*

222 NETSCHER, Caspar (1639-84). *Portrait of a Gentleman,* 1680. Oil on canvas. 47.5 x 38.5 cm. Signed and dated in l/r: "CNetscher. 1680." *91.107.13. New York, NY. Jan. 1 '89. *Reward.*

223 POELENBURGH, Cornelis van (1586-1667). *Nymphs Bathing.* Oil on panel. 24.1 x 32.0 cm. *91.107.16. New York, NY. Jan. 1 '89. *Reward.*



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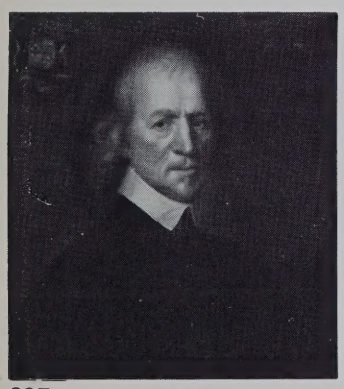

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224 REMBRANDT, Harmensz van Rijn, Style of. *Portrait of a Man.* Oil on panel. 27.3 x 22.2 cm. *91.107.38. New York, NY. Jan. 1 '89. *Reward.*

225 ROGHMAN, Roeland (1597-1686). *Landscape with Tobias and the Angel.* Oil on canvas. 64.8 x 76.2 c m. *91.107.22. New York, NY. Jan. 1 '89. *Reward.*

226 TERWESTEN, Augustin I, the Elder (1649-1711). *Allegory of Justice and Peace.* Oil on canvas. 90.0 x 68.5 cm. *91.107.25. New York, NY. Jan. 1 '89. *Reward.*

227 Unknown. *Portrait of a Gentleman,* 1653. Oil on canvas. 62.2 x 55.9 cm. Signed indistinctly in l/r. Inscribed with sitter's coat of arms and: "AE.SVAE.72/Ao. 1653." *91.107.5. New York, NY. Jan. 1 '89. *Reward.*

228 VELDE, Adriaen van de (1636-72). *Landscape with Roman Ruins and Figures.* Oil on canvas. 68.0 x 80.3 cm. Depicting a woman wearing a red dress and a child, sheep, a dog, goat, and ox in the foreground, and a Berber shepherd and sheep in the background. Labeled on verso: KFM/WES/1910-483 KFMP 252 Pr 1459. *91.127.8. Smiaow, Poland. Nov. 5 '89.

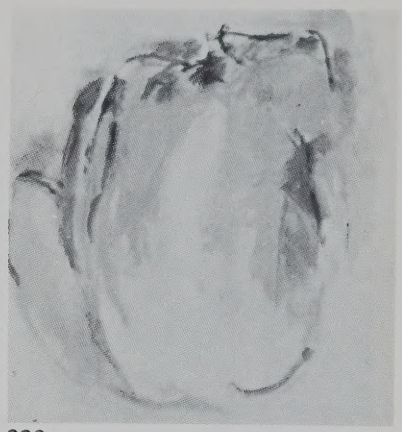
Dutch, 20th Century

229 RIJSSENBEEK, Threes. Untitled, 1989. Oil on canvas. 130.0 x 120.0 cm. Signed and dated on verso. Lyrical abstract in yellow, white, and blue. Among four Rijssenbeek paintings stolen. *91.128.1. The Hague, The Netherlands. Jun. 13 '90.

230 RIJSSENBEEK, Threes. Untitled, 1990. Oil on canvas. 160.0 x 130.0 cm. Signed and dated on verso. Lyrical abstract in red, black, and gray. Among four Rijssenbeek paintings stolen. *91.128.2. The Hague, The Netherlands. Jun. 13 '90.

English, 18th Century

231 HILLS, Robert (1769-1844). *A Stag Standing in a Stream in the Highlands,* 1816. Watercolor over pencil. 31.5 x 42.5 cm. Signed and dated in l/l: "R Hills 1816." *91.107.8. New York, NY. Jan. 1 '89. *Reward.*



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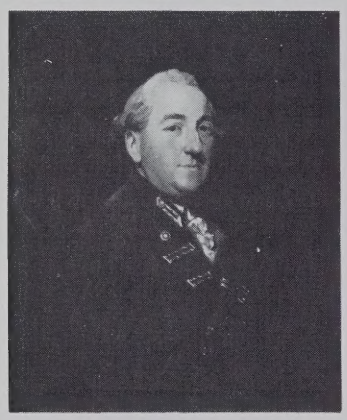

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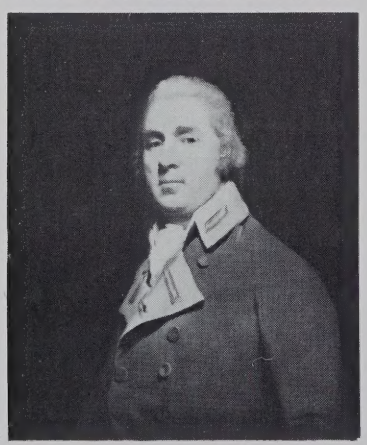

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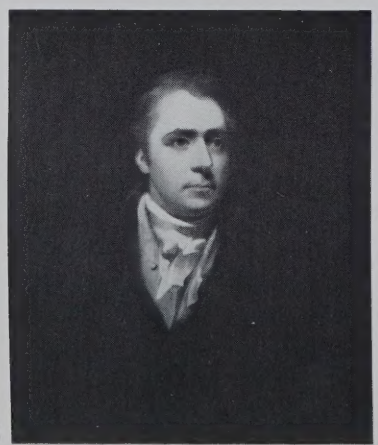


235

232 MORTIMER, John Hamilton (1741-79). *Bandit Carrying Severed Head.* Oil on copper. 23.5 x 17.8 cm. *91.107.11. New York, NY. Jan. 1 '89. *Reward.*

233 NORTHCOTE, James (1746-1831). *Portrait of an Admiral.* Oil on canvas. 76.2 x 63.5 cm. *91.107.14. New York, NY. Jan. 1 '89. *Reward.*

234 RAEBURN, Sir Henry (1756-1823). *Portrait of Colonel Kelso.* Oil on canvas. 74.9 x 62.2 cm. *91.107.18. New York, NY. Jan. 1 '89. *Reward.*

235 RAEBURN, Sir Henry (1756-1823). *Portrait of Peter Speirs of Culcreuck.* Oil on canvas. 76.2 x 64.1 cm. *91.107.19. New York, NY. Jan. 1 '89. *Reward.*

236 REYNOLDS, Sir Joshua (1723-92). *Self-Portrait.* Oil on canvas. 76.0 x 63.5 cm. *91.107.39. New York, NY. Jan. 1 '89. *Reward.*

English, 19th Century

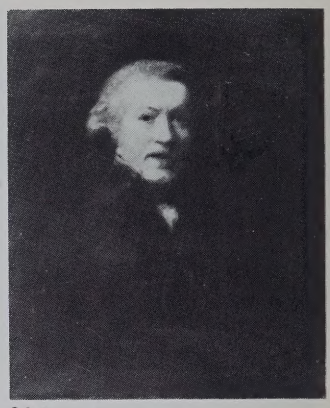
237 BROMLEY, William. *Gathering Posies,* 1888. Oil on canvas. 34.9 x 44.5 cm. *91.119.2. Los Angeles, CA. Jan. 7 '91.

238 BROMLEY, William. *The Primrose Hoop,* 1888. Oil on canvas. 34.9 x 44.5 cm. *91.119.1. Los Angeles, CA. Jan. 7 '91.

239 BUCKNER, Richard, Circle of. *Portrait of a Gentleman.* Oil on canvas? 76.5 x 64.5 cm. Bust-length, sitter wearing a dark jacket and black cravat; in a painted oval. 91.107.27. New York, NY. Jan. 1 '89. *Reward.*

240 No report.

241 WORSFOLD, E. *Combattant.* Oil on panel. Approx. 25.4 x 30.5 cm. Signed in l/r: E. Worsfold and inscribed in l/l: "Combattant – Winner Maiden Plate 1887." *91.125. Tunbridge Wells, England. Jan. 1 '90.



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European, 19th Century

242 FISCHER, B. *Portrait of a Gentleman,* 1863. Oil on canvas? 96.5 x 53.3 cm. A man in black, seated, half-length. Signed and dated. 91.107.32. New York, NY. Jan. 1 '89. *Reward.*

Flemish, 17th Century

243 AERTS, Hendrick? *Mythological Scene with Reclining Nude.* Oil on canvas. 50.8 x 55.9 cm. Interior with reclining nude and standing clothed figure. *91.117.2. Studio City, CA. Jan. 15 '91.

244 BOUDEWYNS, Adriaen Frans, the Elder (1644-1711). *Landscape with Travelers and Cows on a Road.* Oil on canvas. 113.5 x 170.0 cm. *91.107.28. New York, NY. Jan. 1 '89. *Reward.*

245 TENIERS, David, the Younger (1610-90). *The Sense of Smell.* Oil on panel. *90.673.4. Norfolk, England. Oct. 14 '90.

French, 17th Century

246 Unknown. *Christ Carrying the Cross,* ca. 1640. Oil on panel. Diam. 29.7 cm. Tondo. *91.107.6. New York, NY. Jan. 1 '89. *Reward.*

French, 18th Century

247 NATTIER, Jean Marc, School of (1685-1766). *Portrait of Princesse de Beauvieu.* Oil on canvas. 57.2 x 45.7 cm. 91.107.37. New York, NY. Jan. 1 '89. *Reward.*

French, 19th Century

248 PISSARRO, Camille (1830-1903). *Rue de Village,* 1871. Oil on canvas. Venturi, *Les archives de l'impressionisme,* vols. I & II, 1939, "C. Pissarro," no. 126, pl. no. 26. *78.326.2. Stolen in transit between Gemany and USA. Jan. 1 '38. *Reward.*

249 RENOIR, Pierre Auguste (1841-1919). *Tête de jeune fille (Gabrielle),* 1895. Oil on canvas. 48.5 x 39.5 cm. Signed in u/l. Vollard, vol. I, (p. 98, no. 394). *78.326.1. Stolen in transit between Germany and USA. Jan. 1 '38. *Reward.*

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250 VALTAT, Louis (1869-1952). *Portrait of Mme. Valtat,* 1901. Oil on canvas. 7.6 x 6.4 cm. Signed with initials in l/r: L.V. *91.120. New York, NY. Jan. 29 '91.

German, 15th Century

251 CRANACH, Lucas (1472-1553). *An Old Man in Love.* Oil on beechwood panel. 49.5 x 34.5 cm. *91.123. Prague, Czechoslovakia. Dec. 5 '90.

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German, 17th Century

252 HARMS, Johann Oswald (1643-1708). *Roman Ruins with a Temple Façade and Figures.* Oil on canvas. 62.0 x 43.5 cm. In tones of brown with a pale blue sky. Inscribed on verso: "J. OSW. HARMS," and labeled: KFMP 1378, 529. One of a pair with 91.127.3. *91.127.4. Smiaow, Poland. Nov. 5 '89.

253 HARMS, Johann Oswald (1643-1708). *Ruins of Rome with an Archway and Figures.* Oil on canvas. 62.0 x 43.5 cm. One figure wears a bright red cloak. Inscribed on verso: "J. OSW. HARMS FC," and labeled: KFMP 1377. One of a pair with 91.127.4. *91.127.3. Smiaow, Poland. Nov. 5 '89.

German, 18th Century

254 KLENGEL, Johann Christian (1751-1842). *Landscape at Morning.* Oil on panel. 22.0 x 29.6 cm. Depicting figures on a bridge spanning a river, with goats and a goatherd in the foreground, a rock to the left and with a light sky with birds. Signed in l/l: KLENGEL, and labeled on verso: KFMP 669. One of a pair with 91.127.5. *91.127.6. Smiaow, Poland. Nov. 5 '89.

255 KLENGEL, Johann Christian (1751-1842). *Landscape at Sunset.* Oil on panel. 22.0 x 29.0 cm. Depicting two standing figures, sheep, a river, and a woman bathing in the foreground, a group of figures with a horseman to the right and a small rotunda in the background. Labeled on verso: KFMP 670. One of a pair with 91.127.6. *91.127.5. Smiaow, Poland. Nov. 5 '89.

German, 19th Century

256 CATEL, Franz Ludwig (1778-1856). *Italian Landscape with an Aqueduct.* Oil on canvas. 32.0 x 46.5 cm. Signed in l/l: F.C. Rom. 30, with a label on verso inscribed: "KFMP Rz 84, Pr 1248." In tones of greenish-gray and brown with a creamy sky and pinkish clouds. *91.127.1. Smiaow, Poland. Nov. 5 '89.

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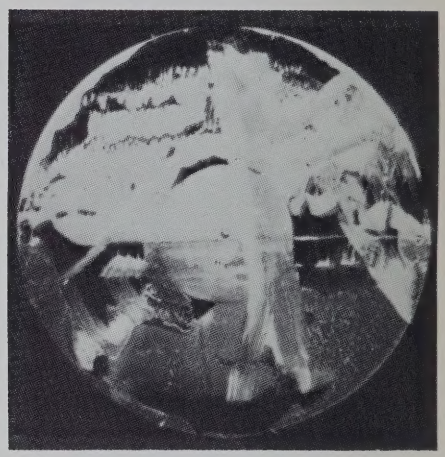

258

German, 20th Century

257 EDZARD, Dietz (1893-1963). *A Woman Putting on a Hat.* Oil on canvas. 50.8 x 55.9 cm. *91.117.3. Studio City, CA. Jan. 15 '91.

258 RICHTER, Gerhard (b. 1932). Untitled, 1984. Oil on audio record. Diam. 30.5 cm. Abstract landscape painted on one side of the Glenn Gould record: *The Goldberg Variations.* Edition no. 74/100. *91.108. Toronto, Canada. Oct. 5 '90.

Italian, 16th Century

259 CORREGGIO, Antonio Allegri, School of (1489/94-1534). *St. Catherine.* Oil on canvas. 75.0 x 58.0 cm. 91.107.31. New York, NY. Jan. 1 '89. *Reward.*

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Italian, 17th Century

260 ALBANI, Francesco (1578-1660). *Venus and Cupid.* Oil on canvas. 45.7 x 50.8 cm. *91.117.1. Studio City, CA. Jan. 15 '91.

261 MARTINELLI, Giovanni (1610-59). *Portrait of a Man and Wife.* Oil on canvas. 101.5 x 82.5 cm. A vanitas. *91.107.36. New York, NY. Jan. 1 '89. *Reward.*

262 ROCCA, Michele, Called Parmigianino the Younger (1670/75-1751). *Flagellation of Christ.* Oil on canvas. 46.3 x 71.7 cm. *91.107.21. New York, NY. Jan. 1 '89. *Reward.*

Italian, 18th Century

263 RICCI, Marco, Circle of (1676-1729). *Landscape with Banditti.* Oil on canvas. 67.3 x 98.4 cm. *91.107.20. New York, NY. Jan. 1 '89. *Reward.*

264 Unknown. *The Finding of Moses.* Oil on canvas. 73.0 x 101.0 cm. 91.107.35. New York, NY. Jan. 1 '89. *Reward.*

Italian, 19th Century

265 Unknown. *Head of the Virgin.* Oil on panel. 44.5 x 34.3 cm. *91.107.34. New York, NY. Jan. 1 '89. *Reward.*

Norwegian, 19th Century

266 DAHL, Johann Christian Clausen (1788-1857). *Rome at Sunset.* Oil on canvas. 21.1 x 30.0 cm. With greenish-brown foliage and pink sky. *91.127.2. Smiaow, Poland. Nov. 5 '89.

Russian, 20th Century

267 ERTÉ, Romain de Tirtoff (1892-1990). *Esclave, porteuse d'eventail,* 1919. Gouache on paper. 25.4 x 17.5 cm. A costume design for *Les Rois des Legendes.* Signed in ink in l/l with the Erté studio stamp, similarly signed on verso. Framed to show recto and verso. *91.122. Philadelphia, PA. Nov. 12 '91.

Scottish, 18th Century

268 ALLAN, David (1744-96). *Portrait of a Young Gentleman.* Oil on panel. 76.2 x 62.2 cm. Inscribed on the book: "Book Third/FINGAL/AN ANCIENT EPIC POEM/Pleasant are the words...." *91.107.1. New York, NY. Jan. 1 '89. *Reward.*

Spanish, 20th Century

269 PICASSO, Pablo Ruiz (1881-1973). *Bull's Skull on a Table.* Oil on canvas. 107.0 x 76.0 cm. Signed in l/r. *91.109.2. Miami, FL. May 9 '90.

270 PICASSO, Pablo Ruiz (1881-1973). *Cello.* Oil on canvas. 107.0 x 55.0 cm. Signed and dated in l/r. *91.109.1. Miami, FL. May 9 '90.

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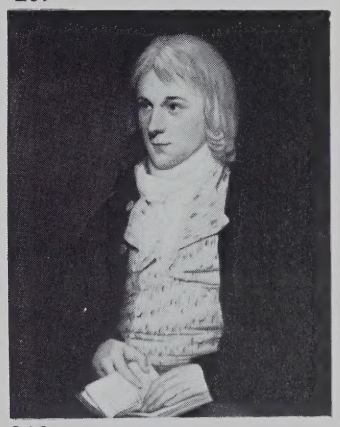

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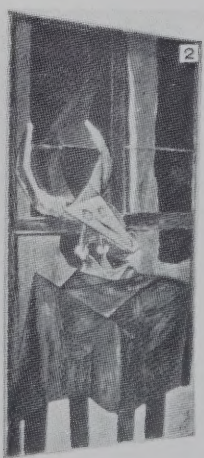

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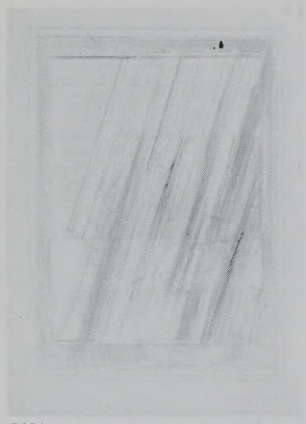

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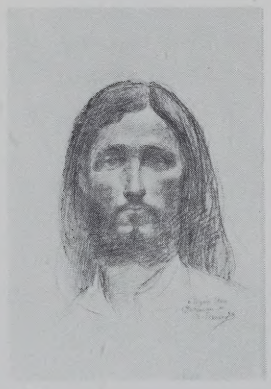

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Prints, Drawings

American, 20th Century

271 TWOMBLY, Cy (b. 1919). *Gladings (Love's Infinite Causes)*, 1973. Chalk, pastel, and graphite over lithograph. 97.7 x 69.5 cm. Signed and dated in l/r. *91.121.1. New York, NY. Jan. 8 '91. *Reward.*

French, 19th Century

272 PUVIS DE CHAVANNES, Pierre C. (1824-98). *Portrait of a Man.* Black chalk on laid paper. 47.0 x 32.0 cm. Signed and inscribed in l/r: "à Eugène Cléry affecteusement/P. Puvis de...." Watermark: MICHALLE. *91.107.17. New York, NY. Jan. 1 '89. *Reward.*

Spanish, 20th Century

273 PICASSO, Pablo Ruiz (1881-1973). *Au Cirque*, 1905. Colored etching on veined paper. 30.1 x 22.1 cm. Signed in l/r. *91.124. Milan, Italy. May 8 '87.

Sculpture

Austrian, 17th Century

274 Unknown. *A Bishop Saint.* Gilded and polychromed wood. Approx. ht. 70.0 cm. Figure holding a bishop's crozier. *91.132.3. Kärnten, Austria. Oct. 18 '90.

275 Unknown. *Saint.* Gilded and polychromed wood. Approx. ht. 90.0 cm. Figure wearing a long beard and holding a book and lance. *91.132.1. Kärnten, Austria. Oct. 18 '90.

276 Unknown. *St. Mark.* Gilded and polychromed wood. Approx. ht. 70.0 cm. Figure holding a book, his foot resting on a lion's head. *91.132.2. Kärnten, Austria. Oct. 18 '90.

Austrian, 19th Century

277 Unknown. *Angel.* Gilded and polychromed wood. Approx. ht. 30.0 cm. *91.131. Grosspetersdorf, Austria. Mar. 1 '90.

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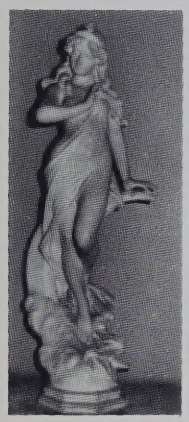
274 277

Decorative Arts

278



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English, 20th Century

278 JAGGER, Charles Sargent (1885-1934). *The Builder,* 1930. Bronze. Ht. 40.6 cm. Signed and dated 1930. Pictured: the clay maquette from which the sculpture was cast. *91.116. New York, NY. Dec. 31' 90. *Reward.*

Italian, 19th Century

279 BOCHERINI. *La Notte,* ca. 1800. Marble. Approx. ht. 130.0 cm. Signed. *90.298.7. Family Capriolo, Rosario, Argentina. Apr. 1 '86. *Reward.*

Clocks, Timepieces, Watches

280 French, 19th century. Mantle clock. Ormolu with turquoise panels. Approx. ht. 45.7 cm. *91.126. Sevenoaks, England. Aug. 20 '90.

281 French, 19th century. Mantle clock. Ormolu. 48.3 x 28.6 cm. *91.113. New York, NY. Oct. 26 '90. *Reward.*

282 Swiss, 19th century. Pocket watch, 1850-60. 18-carat gold, steel, and copper. 6.6 x 4.2 cm. With a white enamel dial, black Roman numerals, Breguet-style hands, a cylinder escapement, and spring-loaded with key. The lid engraved with a bust-length portrait of the Polish poet, Adam Mickiewicz, with the Polish gold hallmark above his head. Engraved inside: "Czapek et Cie. - A GENEVE ET PARIS - Place Vendome 28 - Cylindre - huit trous en rubis - N 7160." *91.127.10. Smiaow, Poland. Nov. 5 '89.

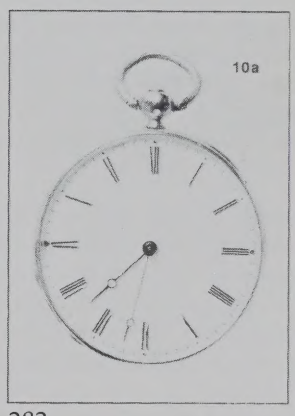
Folk Art

283 PHILLIPS, Ammi, Attr. to (1787/88-1865). American, 19th century. *Little Girl with Pink Shoes.* Oil on canvas. 78.8 x 55.9 cm. Wearing a white dress, a bead necklace and holding a flower, with drapery in the background and a geometric floor. *91.114.1. Cambridge, MA. Jan. 19 '91. *Recovered.*

284 Unknown. American, 19th century. *Portrait of Edmund Johnson,* ca. 1810. Oil on canvas. 71.0 x 53.3 cm. Wearing a white stock, striped shirt and checked vest, and in a painted arch shape. One of a pair with 91.114.3. *91.114.2. Cambridge, MA. Jan. 19 '91. *Recovered.*

285 Unknown. American, 19th century. *Portrait of Mrs. Johnson,* ca. 1810. Oil on canvas. 71.0 x 53.3 cm. With a lace cap and bodice, a dark dress, and in a painted arch shape. One of a pair with 91.114.2. *91.114.3. Cambridge, MA. Jan. 19 '91. *Recovered.*

280



282

282 lid

283

Antiquities

Glass

286 GALLÉ, Émile (1846-1904). French, 19th century. Vase. Mold-blown, overlaid and etched glass. Ht. 71.1 cm. *91.112.3. New York, NY. Jan. 5 '91.

Ivories

287 Austrian, 19th century. Mantle clock surmounting a jewel cabinet. Silver, enamel, precious stones, and ivory veneer. Ht. 33.0 cm. The clock face surrounded with cabochon sapphires and surmounted by a jeweled eagle. The cabinet surmounted by two lapis vases of jeweled flowers, with doors beneath, the interiors decorated with enameled flowers and satyr masks, opening onto six drawers. *91.111.2. New Orleans, LA. Jan. 15 '91.

288 European, 19th century. Figure of a fisherman. Ivory inlaid with rubies and sapphires. Ht. 24.1 cm. Holding a silver fish gig and enameled bucket containing silver fish, on a silver base heavily chased, gold washed with enamel decoration, and inserted lapis top. *91.111.1. New Orleans, LA. Jan. 15 '91.

286

287

288

Roman

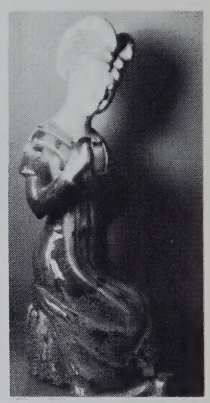
289 Bust of a North Syrian. Limestone. Approx. 60.0 x 50.0 cm. High relief with damage to the cheek. *91.103.2. Beirut, Lebanon. Sep. 21 '90. *Reward.*

289

Oriental Art

Chinese

292 20th century. Seated female figure. Porcelain. Ht. 25.4 cm. With a white head and orange and green glaze. Oct. 18 '89.



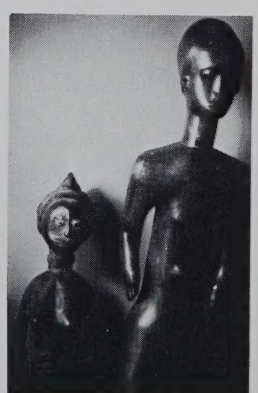
292

Ethnographic Objects

African

290 Ba Pende, West Africa. Male figure. Ash. Ht. 76.2 cm. *91.115.1. Somers, NY. Oct. 18 '89.

291 Baule, West Africa. Female figure. Ash. Ht. 66.0 cm. *91.115.2. Somers, NY. Oct. 18 '89.



291 290

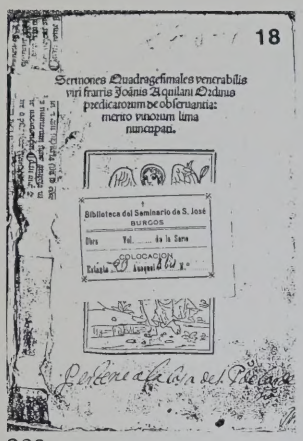
Miscellaneous Objects

Books, Documents, Manuscripts, Maps

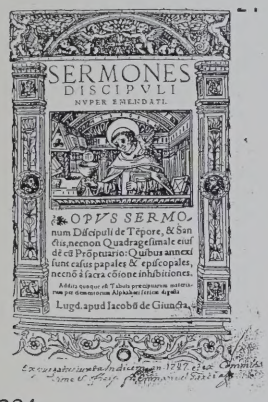
293 AQUILANI, Joannis. Spanish, 16th century. Incunabulum. *Sermones Quadragesimales.* With Gothic lettering and Latin text. Among 35 books, manuscripts, and incunabula stolen. *91.110.4. Burgos, Spain. Mar. 21 '90.

294 HEROLT, Johannes. European, 16th century. Incunabulum. *Sermones Discipuli Nuper Emendati.* With Gothic lettering and Latin text. Among 35 books, manuscripts, and incunabula stolen. *91.110.6. Burgos, Spain. Mar. 21 '90.

295 LOPEZ DE MENDOZA, Prelate Inigo. Spanish, 16th century. Book. *Constituciones Sinodales de Burgos,* 1534. Published in Burgos, Spain, with Gothic lettering and Latin text. Among 35 books, manuscripts, and incunabula stolen. *91.110.1. Burgos, Spain. Mar. 21 '90.


18
Sermones Quadragesimales venerabilis viri fratris Joānis Aquilani Ordinis predicatorum de obseruantia: merito vinorum lima nuncupan.
Biblioteca del Seminario de S. José
BURGOS
Libro Vol. de la Sara
COLOCACION
Entrada Asiento

293



294

296 MICKIEWICZ, Adam. Polish, 19th century. Miniature edition of poetry. *Poezye Adama Mickiewicza*, 1898. 2.8 x 2.0 cm. Published in Warsaw, in two volumes, 557 and 217 pages, with a frontispiece and a page with the author's portrait; bound in red cloth, bearing a portrait of the author in a circle and the inscription in white lettering: "PAMIATKA JUBILEUSZOWA 1798-1898." In a metal box, 3.0 x 2.3 cm., bearing the poet's portrait and the inscription: "PAMIATKA JUBILEUSZOWA" on the top, the spine bearing the inscription: "ADAM MICKIEWICZ POEZYE," and on the bottom a monument to the poet: "POMNIK MICKIEWICZA W WARSZAWIE." *91.127.9. Smiaow, Poland. Nov. 5 '89.

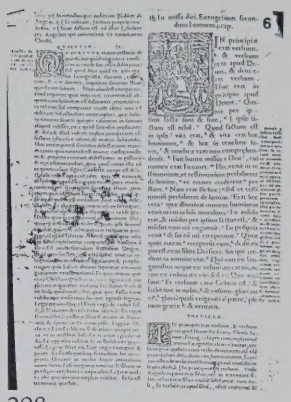
297 PATERSON, Daniel. English, 18th century. A Map. *New Plan of the Island of Grenada, from The Original French Survey of Monsieur Pinel*, 1780. Hand-colored engraving. 81.3 x 59.7 cm. Inscribed with title and: "Taken in 1763 by Order of Government, and now Published with the Addition of English names, Alterations of Property and other Improvements to the Present Year 1780: By Lieut. Daniel Paterson, Assistant to the Quarter Master General for His Majesty's Forces. London. Engraved and Published at the Act directs, Feby. 1st. 1780: by William Faden, Charing Cross." Original outline coloring, minor repairs. 91.107.15. New York, NY. Jan. 1 '89. *Reward.*

298 PETRA, Hermannus de. Spanish, 16th century. Incunabulum. *Opusculum Novum Continens Melliflua.* With Gothic lettering and Latin text. Among 35 books, manuscripts, and incunabula stolen. *91.110.3. Burgos, Spain. Mar. 21 '90.

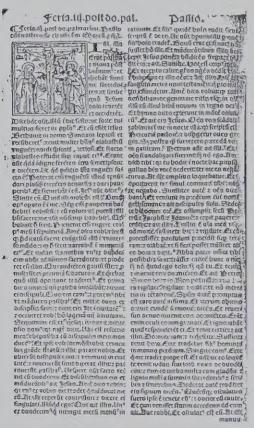
299 Spanish, 16th century. Book. *Postillae seu Expositiones Episcolarum sive Evangeliorum*, 1536. Published in Lugduni, Spain, with Gothic lettering and Latin text. Among 35 books, manuscripts, and incunabula stolen. *91.110.2. Burgos, Spain. Mar. 21 '90.

300 VORAGINE, Jacobus de. Italian, 15th century. Volumes containing three works. Works entitled: *Sermones Dominicales de Tempore et de Sanctis*, 1490 (illustrated here); *Sermones Quadragesimales*, 1499; and *Sermones de Sanctis per Anni Circulum*, 1500. Among 35 books, manuscripts, and incunabula stolen. *91.110.5. Burgos, Spain. Mar. 21 '90.

296



298



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